

A SWEDISH FOLK DANCE.

“Vafva Vadmal.”

Introduced and translated by JACOB BOLIN, 647 Madison Ave., New York City.

Any even number may participate. This description is for a small class of sixteen (eight couples,) but it may easily be adjusted to any other number. If the class is large, divide it up in two or more squads, dancing simultaneously but independently.

Formation.—Two ranks facing each other at a distance of four steps, the right-hand line from the front representing the gentlemen, the left the ladies. Within each rank the individuals grasp hands, those on the wings resting the free hand with its back easily on the hip. The couples are numbered consecutively from the furthest towards those nearest the front. In the description (G) stands for gentlemen (individual in the right-hand line), (L) for lady (in the left-hand line.) To these letters, are added numbers corresponding to the number of the couple to which they belong. Thus G-1 signifies the individual furthest away in the right-hand line counted from the front. L-8, the individual nearest the front in the left-hand rank.

F	L.	8	7	6	5	4	3	2	1
R									
O									
N									
T	G.	8	7	6	5	4	3	2	1

Step is a common, though short running step, always beginning with the left foot and with an appel.

Figure 1.—The lines move after appel, three small steps towards each other (1) and halt (2), return with three small steps to their original positions (3) and halt there (4), repeat (5-8). G-1 and L-1 run towards each other, G grasping the left hand of L in his right hand and runs with her between the lines towards the front, where they stop, turning towards each other, letting go of hands (9-12), they again grasp hands (G's left and L's right,) run back between the lines, turn again towards each other, and change hands (13-16), run towards the front, but stop about midway (1-2), form right arm hook and dance around one turn (3-4), separate, G running to L-8, L-1 to G-2, with whom they form left arm hook and dance around half a turn (5-6.) G-2 and L-8 returning to their places, the original couple run towards each other, form right arm hook, dance around half a turn (7-8), separate, form left arm hook with L-7 and G-3 respectively, dance around half a turn with them (9-12), again meet each other and continue as before, dancing in turn with

L 6 and G-3	(13-16)
L-5 and G-4	(1-4)
L-4 and G-5	(5-8)
L-3 and G-6	(9-12)
L-2 and G-7	(13-16)

G-1 now takes the lady's left hand in his right, running with her towards their original places, both turning towards the gentlemen's line, raise their locked hands and run, L on the inside, G on the outside, along this line, the line crouching down as they pass, beating time by handclapping (1-4.) Having reached the front they continue in the same way passing the other line (5-8) and having passed it, run between the lines toward the front, where they separate and assume positions as the last couple (9 12), which position they hold till end of the dance. If this figure alone be used it may be repeated by each couple in turn so that at the end all have their original positions. The lines advance three small steps and halt (13 14), each odd numbered G grasps with his left hand the right hand of his L and turns with her from the front, while each even numbered G with his right hand takes his L's left hand and turns with her towards the front. They then await the end of the measure (15-16).

Figure 2.—The odd numbered couples raise their locked hands and run with an appel, three small steps forward, while the even numbered couple with three steps creep under, after which the even numbered in their turn form arch for the odd numbered ones now standing in front of them (1-2). Repeated in the same way till all have returned to their original positions (3 16). When a couple during the dance has arrived at either end, they turn about, towards each other and stay in their places during one measure, after which they continue in such a manner that if they have formed an arch just previously, they now creep under; if they crept under just before, they form arch for the couple they next meet.

Figure 3.—The G's grasp both hands of their L's, the odd numbered G's run with their L's three steps obliquely backwards and to the right at the same time that the even numbered ones with their L's before them run three oblique steps forward and to the left (1) and the couples stay there one measure on the same line (2). The odd numbered G's with their L's in front of them now run six steps obliquely forward to the right while the even numbered G's with their L's run six steps obliquely backwards to the left so that the couples again come to stand on the same line (3-4), continued during a total of 32 bars when all have returned to their places. It should be noted, however, that a couple having arrived to either end should stay in their place during two measures, after which they continue the dance, returning the same way they arrived.

Figure 4.—Each G retains his L's left hand in his right and takes with his left hand, the right hand of the L to his left, which is crossed *under* the right hand; all hands are *raised* forming an arch-way through which L creeps followed by all the others in string. When she has arrived to the front she turns to the right going behind the line of the ladies and pulls out the string to a wide arch, so large that when all have got out of the arch she has returned to her place. She stops there while her G, still in the string turns around half a turn from right to left under her left arm and resumes his position in front of her while bringing forward the L he holds in his left hand. The latter, still in string, lifts both her arms over head and resumes her place by turning one full turn from left to right. The dance is continued till all have returned to the positions at the beginning of the figure, after which the figure is repeated and all await the end of the reprise.

Figure 5.—The couples again raise their arms, forming arch-way through which the furthestmost L pulls out the string. When all have got out of the arch-way, the furthestmost G advances toward the center of the string and stops them while the leading L pulls the string around him. When this is completed he creeps through pulling out the string in a ring by turning to the right. Thereafter, all dance around from right to left till the end of the reprise.

Figure 6.—The G's form right arm hook with their L's and dance around with them two turns during two bars, dance thereafter in left arm hook with next L during two bars and continue in that way from left to right in the ring until the couples meet, when the G's dance with their own L's first two turns with arm hook and then a couple of turns holding each others hands.

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Väfra radmal.

Measures 1-5 of the piece. The music is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features chords and single notes. Measure numbers 1 through 5 are indicated below the treble staff.

Measures 6-11 of the piece. Measure 8 includes the instruction "Fine." with a fermata over the final note. Measures 9 and 11 include dynamic markings *fz* and *p*. Measure numbers 6 through 11 are indicated below the treble staff.

Measures 12-16 of the piece. Measures 13, 15, and 16 include dynamic markings *fz* and *p*. Measure numbers 12 through 16 are indicated below the treble staff.

D.C. al Fine.

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